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MEMORY BY FRENCH

AS a gift from Henry Walters, our Second Vice-President, the Museum has become the fortunate possessor of Daniel Chester French's ideal statue entitled "Memory," which was recently exhibited at the Knoedler galleries, soon after its completion. This is undoubtedly one of the finest examples of contemporary American sculpture, and may well come to be regarded as Mr. French's masterpiece, showing at its best the idealism which is characteristic of him, and being at the same time a masterly study of the nude, true to the nobler forms of nature, yet with a skilful avoidance of what is commonly known as realism.

The figure is of marble, of heroic size, and represents a young woman reclining in an easy and unconventional pose upon a rocky seat, over which her mantle has fallen. In her left hand, supported on her thigh, she holds a small round mirror, into which she gazes reflectively, the mirror so turned as to show that she is looking not at her own reflection but that of something behind her. While the proportions of the figure recall classic traditions in their largeness, the face is purely American, and American of the loveliest and most refined type.

Perhaps the impression made by the statue upon those who saw it at Knoedler's is best summed up by what Royal Cortissoz said of it in the *New York Tribune*:—

"Mr. French has done more than one fine thing in his time, but never anything quite so fine, because quite so masterly, as this. . . . It is a nude, modelled from within outward, built up upon the very substance of human bone and flesh, its palpitating vitality suggesting no mere virtuosity, but a solid grasp upon sculptural truths. Then, upon this firm foundation, he establishes the imponderable fabric which we must attribute to a purely imaginative impulse, the spiritual embodiment of 'Memory,' the image of the grace and reverie which is the culmination of his aim."

The statue is now on view in Room B37 on the first floor, one of the galleries of American sculpture. E. R.

REPORT OF THE TRUSTEES FOR THE YEAR MCMXXVIII¹

THE chief events in the calendar of the year were the opening of the Pierpont Morgan collections in the galleries set aside for their permanent display; the opening of the Mr. and Mrs. Isaac D. Fletcher Collection in a temporary gallery; and the opening of a section devoted to Indian art, hitherto without adequate representation in the Museum, including the Indian temple presented by Robert W. and Lockwood de Forest as its most important feature.

The state of the times, with its many direct and indirect influences, has affected the work of the Museum in almost every department. It has been felt financially, in obvious ways, as well as in the less obvious matters of loss of members and decreased sales of publications; it has been felt in the interruption of intercourse with the European countries from which purchases are made, and the consequent lack of opportunity for acquisition; and it has been felt in the loss of many of the Staff and the suspension of their work. The unusual conditions existing have been reflected also in the increased use of the Museum by the people who came here to study with clearer purpose and greater seriousness than ever before.

MEMBERSHIP

The unusual events of the year have affected the Museum chiefly in two very direct ways, by lessening the attendance and by cutting down the membership. Since the first of the year 1,533 annual members have withdrawn their support, resulting in a diminution of income applicable to the payment of running expenses by \$10,990. The seriousness of this pecuniary loss is shown further on, but it should be said here that the loss of the individuals as contributors to the strength of the organization for the accomplishment of its pur-

¹An abridgment of the Annual Report of the Trustees for 1918, to give a few of the salient points. The report will be sent to all the members of the Museum, and to all others on application.

BULLETIN OF THE METROPOLITAN MUSEUM OF ART

pose is regretted more than the financial loss.

The Trustees are more than ever mindful of the devotion and generosity of the members who, in this time of stress, have continued the support so essential to the carrying on of the work of the Museum and they desire to record their recognition of this loyalty here.

ATTENDANCE

The general diversion into new channels of energies and interest which existed before the war, especially through the enlistment of the young men and the service of the women in patriotic movements, had its effect upon the attendance at the Museum. The total number of visitors was 635,497, and the decrease 44,176 as compared with the number of the previous year. On the other hand, there was a steady increase in the number of visitors who came with a purpose. 9,770 attended the lectures; 15,655 children attended the story-hours; 26,688 people—students, designers, manufacturers—worked in the galleries, study rooms, and library; and 27,224 children came in classes from the schools.

COST OF ADMINISTRATION

The cost of operating the Museum in 1918 was \$590,782.56. The amount available for the payment of this expense out of sources of income usually applicable to this purpose, that is, city appropriation, income from endowment funds, admission fees, sales of handbooks, etc., was \$360,785.67, leaving \$229,996.89 to be provided out of other sources of income augmented by private contributions.

The cost of administration was greater than ever before, due partly to increased activities, and partly to increased cost of service and supplies. The amount of money given by the City was \$233,000, but the income from other sources applicable to the payment of expenses, such as entrance fees on pay days, sales of publications, fees from membership, decreased with the smaller attendance incident to war interests and activities.

The situation faced by the Trustees is a serious one which will become more serious

in the coming year. The income from membership, admissions, and sales of publications may increase with the new year and the return of the public to its pre-war avocations, but the amount of the appropriation to be received from the City has already been determined—it has been cut down from \$233,000 to \$175,000. Unless the necessary funds are provided for the continuance of work on its present scale, the plight must be met in a radical manner either by the diverting of funds hitherto reserved for the purchase of objects of art to the payment of running expenses, or by the curtailment of activities begun and the retrenchment of expenses to which the swing of forward movements has committed the Museum.

Either course would be lamentable. The service rendered to the City by the development of the Museum collections in their various branches for the enjoyment of the people, their education and practical profit, is incalculable, second in importance to no other educational or philanthropic agency, and the City can ill afford retrenchment along such lines.

CONCLUSION

This has been a year of war. The interest of the American people has been centered on war and war activities. The educational interests of the country, of which the Museum forms part, have been absorbed in war. Our universities have been transformed into war colleges. Even the Museum, in its Department of Arms and Armor, has become something of an annex to the War Department.

It is not strange that under these conditions attendance at the Museum should be somewhat diminished and its income reduced. What is remarkable is that in this year, when the whole thought and interest of our American people has been so centered on what relates to war, that there should have been a decrease of only seven per cent in the number of casual visitors, that there should have been an actual increase in the number of those who came there for a purpose, and that the normal activities of the Museum should have continued.